DOCUMENT RESUME

ED 245 295 CS 504 639

TITLE Theatre and Oral Interpretation: Abstracts of Doctoral Dissertations Published in "Dissertation Abstracts International," January through June 1984, (Vol. 44 Nos. 7 through 12).

INSTITUTION ERIC Clearinghouse on Reading and Communication Skills, Urbana, Ill.

PUB DATE 84

NOTE 9p.; Pages may be marginally legible.

PUB TYPE Reference Materials - Bibliographies (131)

EDRS PRICE MF01/PC01 Plus Postage.

DESCRIPTORS Acting; Annotated Bibliographies; *Communication Research; *Curriculum Development; Debate; *Doctoral Dissertations; Elementary Education; Foreign Countries; Higher Education; Oral Interpretation; Poetry; *Production Techniques; *Theater Arts; Theaters

IDENTIFIERS Canada; Hull House Association IL; Moore (Marianne); *Theater Research

ABSTRACT

This collection of abstracts is part of a continuing series providing information on recent doctoral dissertations. The 12 titles deal with the following topics: (1) awareness of self, awareness of environment, mental imagery, communicative competency, and theatrical improvisation; (2) the evolution of scenography in the Western theatre; (3) theatre in Canada from European beginnings to 1760; (4) understanding dramatic structure and the development of effective curriculum design in drama instruction; (5) Hull-House Theatre; (6) performances of and by Marianne Moore; (7) the guiding principles of undergraduate theatre arts education; (8) a new theatre of cruelty; (9) coaching for intercollegiate forensic competition in oral interpretation of poetry; (10) the role of the unconscious and its relationship to consciousness in the creative process of performance; (11) a theory for elementary school theatre education curriculum; and (12) a method to help determine an appropriate acting style for a modern production of a period play. (HTH)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC)
X This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

ED245295

Theatre and Oral Interpretation:

Abstracts of Doctoral Dissertations Published in Dissertation Abstracts International, January through June 1984, (Vol. 44 Nos. 7 through 12).

Compiled by the Staff
of the
ERIC Clearinghouse on Reading and Communication Skills

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
UMI
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

CS 504 639

The dissertation titles contained here are published with permission of the University Microfilms International, publishers of Dissertation Abstracts International (copyright © 1984 by University Microfilms International) and may not be reproduced without their prior permission.

This bibliography has been compiled as part of a continuing series designed to make information on relevant dissertations available to users of the ERIC system. Monthly issues of Dissertation Abstracts International are reviewed in order to compile abstracts of dissertations on related topics, which thus become accessible in searches of the ERIC data base. Ordering information for dissertations themselves is included at the end of the bibiography.

Abstracts of the following dissertations are included in this collection:

Amsden, Robert L.
A CORRELATIONAL STUDY: AWARENESS OF SELF, AWARENESS OF ENVIRONMENT, MENTAL IMAGERY, COMMUNICATIVE COMPETENCY, AND THEATRICAL IMPROVISATION

Davis, Donald Sinclair
THE EVOLUTION OF SCENOGRAPHY IN THE WESTERN THEATER

Gardner, David Emmett
AN ANALYTIC HISTORY OF THE THEATRE IN CANADA: THE EUROPEAN BEGINNINGS TO 1760

Gardner, Robert
THE DRAMATIC SCRIPT AND PROCEDURAL KNOWLEDGE: A KEY TO THE UNDERSTANDING OF DRAMATIC STRUCTURE AND A FOUNDATION FOR THE DEVELOPMENT OF EFFECTIVE CURRICULUM DESIGN IN DRAMATIC INSTRUCTION AT THE TERTIARY LEVEL

Hecht, Stuart Joel
HULL-HOUSE THEATRE: AN ANALYTICAL AND EVALUATIVE HISTORY

Henderson, Bruce Edward
"IN THE PUBLIC GARDEN": MARIANNE MOORE PERFORMING AND PERFORMING MARIANNE MOORE

Holdman, Holly
AN INVESTIGATION OF PERCEPTIONS ABOUT THE GUIDING PRINCIPLES OF UNDERGRADUATE THEATER ARTS EDUCATION: GOALS, STANDARDS, PLAY SELECTION AND CONTENT

Jackman, Michael Curtis
TOWARD A NEW THEATER OF CRUELTY

Keefe, Carolyn
THE PROCESS OF COACHING FOR INTERCOLLEGIATE FORENSIC COMPETITION IN ORAL INTERPRETATION OF POETRY

Rice, Janice D.
AN ARCHETYPAL PERSPECTIVE ON THE ROLE OF THE UNCONSCIOUS AND ITS RELATIONSHIP TO CONSCIOUSNESS IN THE CREATIVE PROCESS OF PERFORMANCE

Rosenblatt, Bernard S.
A THEORY FOR CURRICULUM FOR THEATRE EDUCATION AT THE ELEMENTARY GRADES

Smith, William Frederick
A METHOD TO HELP DETERMINE AN APPROPRIATE ACTING STYLE FOR A MODERN PRODUCTION OF A PERIOD PLAY

A CORRELATIONAL STUDY: AWARENESS OF SELF, AWARENESS OF ENVIRONMENT, MENTAL IMAGERY, COMMUNICATIVE COMPETENCY, AND THEATRICAL IMPROVISATION

Order No. DA8327872

AMSDEN, ROBERT L., PH.D. *Bowling Green State University*, 1983. 168pp.

Communication theorists often use theatrical terms such as actor, role, performance, and script (Goffman, 1959) to describe interpersonal events and behavioral functions, and conversely, acting theorists such as Cohen (1978) and Benedetti (1970) use communication theory to describe the acting process. The purpose of the study was to provide some empirical evidence to support, reject or modify the inter- and intrapersonally based model of actor training that became prevalent during the 1970's. A review of communication literature and acting theorists revealed three human capacities in which the interpersonal actor and the stage actor must excel to be more effective than his fellows in the respective behavioral spheres of everyday life and theatrical presentation. The three capacities fundamental to interpersonal behavior and stage behavior were determined to be: awareness of self (limited to a psychological awareness, thus excluding a physical awareness), awareness of environment (including other people who are part of the environment), and mental imagery. The major hypothesis is that measurements of communicative competency, awareness of self, awareness of environment, mental imagery, and theatrical improvisation would positively correlate. A combination of paper and pencil self-report and behavioral measurements provided the data which were analyzed by canonical correlation, Pearson "r" correlation, several analysis of variances and a "t" test.

The interaction involvement dimension of communicative competency (Cegala, 1981), interpersonal performance styles (Ring & Wallston, 1968) and the three fundamental capacities were not shown to be related to theatrical improvisations. However, the analysis of variances revealed that sex, acting experience, and an oral interpretation course were significant with the improvisation as the dependent variable. The absence of correlation between interpersonal behavior and acting behavior in an improvisation coincides with past research on actors. No empirical relationship has ever been established between interpersonal communication skills and acting ability. The indication is that acting may be explained by using interpersonal communication terminology, but the precise connections between interpersonal abilities and acting were not made clear in this study.

THE EVOLUTION OF SCENOGRAPHY IN THE WESTERN THEATER

Order No. DA8321432

DAVIS, DONALD SINCLAIR, PH.D. *Southern Illinois University at Carbondale*, 1982. 426pp. Major Professor: Darwin Reid Payne

The evolution of theatrical staging has been marked by a dichotomy between forces and periods which have emphasized the dramatic action and utilized scenery in a subordinate supportive role, and their counterparts who have advocated spectacle for spectacle's sake. The two most universally lauded theaters in western history--the theater of ancient Greece and the Elizabethan public theater--utilized open stages with little scenery. Advocates of functional staging have pointed to the strength of the drama of these two theaters, and the conversant weakness of the drama of the Renaissance court theaters and other theaters which have relied on scenic display and pyrotechnics to attract and hold audience attention, when decrying the use of effusive ornamentation in staging. Their counterparts have generally argued that audiences attend the theater to be excited, amazed, and entertained, and that the wizardry of spectacle provides the surest stimulus and most vivid evocation of these experiences available to theater practitioners.

These two opposing schools of practice have been brought together in a third approach to staging which advocates synthesis. Proponents of synthesis maintain that the fusion of all elements of production into one cohesive dramatic statement produces an intensified experience that transcends the dramatic effectiveness of its separate parts. Synthesis was first expounded by men such as Wagner, Appia, Craig, Reinhardt, and the leaders of the New Stagecraft movement. It has continued to be advocated by leading theorists and practitioners of theater in the present day, and has evolved into the dominant principle of modern staging.

History has shown time and again the futility of predicting the future. The theater's modes of representing fantasy and reality have continually evolved to keep pace with emerging technologies and new discoveries in art and industry, and the everchanging perceptions, mores, tastes, ideals, and philosophies of its audiences. Theater artists will undoubtedly continue to utilize new materials and technologies to create evocative and exciting environments for the stage productions of the future. The physical form these environments may take will be determined in large measure by the changing tastes and perceptions of reality of their intended audiences.

AN ANALYTIC HISTORY OF THE THEATRE IN CANADA: THE EUROPEAN BEGINNINGS TO 1760

GARDNER, DAVID EMMETT, PH.D. *University of Toronto (Canada)*, 1983.

Canada's first recorded performance, a marine masque, occurs at the conclusion of the generation in which the Western performing arts crystallize into their mainstream forms (1576-1606). Examining the paratheatrical and recreational *ludi* of the European explorers that preceded this historic watershed leads to speculation that Canada's theatre may have legendary roots in the sixth-century voyage of Saint Brendan. Then, based on the Vinland sagas, Viking "games and other entertainments" could have been held at L'Anse aux Meadows in Newfoundland c.1013, and a conjectural case is also made for mumming performances (Morris dancing and a Hobby-horse) during Humphrey Gilbert's visit to the harbour of St. John's in 1583. The general observation is rendered that theatre in Canada begins many times and on water. Early European dramatic works set in Canada are examined in detail: *Acoubar* (1603) in French, *Liberty Asserted* (1704) in English; as well as four short indigenous plays: Marc Lescarbot's *Théâtre de Neptune* (1606), the anonymous *Réception d'Argenson* (1658), an untitled 'pastorale' by Pierre de La Chasse (1727) and *Le Vieillard dupé* (1756). The Annapolis Basin in Nova Scotia is established not only as the cradle of French-language theatre but English as well; new first dates for English production are postulated with Jean-Paul Mascarene's garrison performances in the Christmas holidays of 1743-44, most probably Molière's *Misanthrope* in translation. Additionally, this Acadian section outlines the historic events behind the nineteenth-century Canadian tragedy *Le Jeune Latour* (1844); introduces us to Françoise-Marie Jacquelin, the first actress mentioned in Canadian history; and explores the Nova Scotia connections of the Restoration playwright, John Crowne. A chronological survey of the colonial theatre in Québec analyzes the folkloric traditions, the Jesuit school productions and the gentry's various emulations of the plays and ballet (1647) of France. In 1694, a Québec version of "L'Affaire du 'Tartuffe'" echoes the famous Parisian scandal and severely blights the organic development of Canada's French theatre. It revived briefly, however, with *Les Quatre Saisons* in 1706 (the earliest date for opera in North America), and anonymous comedies in Montréal (1749) and Fort Niagara (1756). Claims that 1753 dialogues are fragments of an original drama by a native-born Canadian are disproved.

THE DRAMATIC SCRIPT AND PROCEDURAL KNOWLEDGE: A KEY TO THE UNDERSTANDING OF DRAMATIC STRUCTURE AND A FOUNDATION FOR THE DEVELOPMENT OF EFFECTIVE CURRICULUM DESIGN IN DRAMATIC INSTRUCTION AT THE TERTIARY LEVEL

GARDNER, ROBERT, ED.D. *University of Toronto (Canada)*, 1982.

The study expresses concern about the way in which drama is taught at the tertiary level of education. The assertion that issues related to the nature of the dramatic form are de-emphasized, in favour of the historical survey method or the practical execution of scripts in performance, is supported by a number of authorities and by a review of available commentary on the identity of current course designs. This de-emphasis of dramatic form cannot be justified on the basis of a lack of theoretical information. Further, it is shown that pedagogical theory exists which would make teachable the available theory regarding the recurrent structural and thematic motifs exhibited by the form.

This is followed by a review of courses in drama and drama-related subjects at representative Canadian community colleges and degree granting institutions. Through questionnaires, direct interviews, and a review of calendars, the prevalence of courses which focus on drama-as-literature and drama-as-performance, to the exclusion of the consideration of *form* through the medium of the dramatic script or text, is further substantiated.

To provide a useful and complementary alternative to these approaches a broad range of theoretical information on the nature of form is placed in three major structural categories: the hero in motion, the story, and the process of reassurance. This information is then related to curriculum design by using concepts associated with the idea of procedural knowledge. In this process theoretical information is translated into teaching actions which result in the effective transmission of understandable information. A detailed general methodology and a specific teaching paradigm is given which offers students accessible information on the nature of the dramatic form. This information is characterized by generalizability and transferability.

The study concludes that dramatic education at the tertiary level should deal, in a focussed way, with the issue of dramatic form as it is manifested by the effective script or text *prior* to moving on to historical surveys, *praxis*, or the consideration of information which is largely extrinsic to the form itself. A concern for form, however, does not displace other ways of studying drama. It simply assists the placement of various types of valuable information in context.

Finally, suggestions for further research are given.

HULL-HOUSE THEATRE: AN ANALYTICAL AND EVALUATIVE HISTORY

Order No. DA8400678

HECHT, STUART JOEL, PH.D. *Northwestern University*, 1983. 361pp.

Between 1889 and 1970 Chicago's Hull-House settlement sponsored extensive theatrical activity as part of its social work program. Jane Addams founded the settlement for the purpose of helping immigrant neighbors adjust to American life. She wanted dramatics at Hull-House because she thought it an effective instrument for implementing social rehabilitation. And yet, despite the social demands of the settlement, the Hull-House theatre developed into an internationally recognized artistic force. The dissertation's purpose is to examine the relationship between the Hull-House theatre and its governing institution, and to assess the contributions each made to the other's success.

The thesis traces the history of Hull-House in relation to its theatre, from the settlement's inception to the present. As Hull-House's leadership grew increasingly professionalized, theatrical activity diminished. The original settlement concept of residency as a method of social work fostered the greatest artistic creativity.

The three most successful dramatic groups to emerge at the settlement were the Hull-House Players (1897-1941), the Hull-House Actors' Guild (1902-1946), and the theatre directed by Robert Sickinger (1963-1968). Each group's history is described in detail. The three theatres differed in the form and quality of their production work, in the composition of their audiences, and in the critical response to their work.

All three groups are analysed and compared according to differences in organization, in artistic and social goals and accomplishments. Each director found a way of integrating social and artistic elements in his or her group's work, the interaction resulting in the theatre's structure and success. This integration enabled Hull-House to make significant contributions to the American theatre, and, reciprocally, dramatics enabled Hull-House's social program to work.

"IN THE PUBLIC GARDEN": MARIANNE MOORE PERFORMING AND PERFORMING MARIANNE MOORE

Order No. DA8400679

HENDERSON, BRUCE EDWARD, PH.D. *Northwestern University*, 1983. 523pp. Chairman: Carol Simpson Stern

This study focuses on the poetry of Marianne Moore in performance, with an emphasis on authorial performances. It draws heavily upon unpublished and non-print materials, particularly those deposited at the Rosenbach Museum and Library. Following an introduction, which discusses performance theory and reviews the major Moore criticism, Chapter I analyzes Moore's rhetoric and ethics of performance as manifested in her poetry and essays. The early poetry includes few references to traditional performers; later writings devote considerable space to dancers, athletes, musicians, and others. Moore sees performances at its best as a moral, purposive act. The chapter concludes with explications of three poems: "Rescue with Yul Brynner," "Logic and 'The Magic Flute,'" and "In the Public Garden."

Chapter II turns to actual performance given by Moore. After a brief discussion of lyric theory, the chapter examines a few poems in which the "I" is featured prominently. This is followed by detailed prosodic analyses of the poems in *Nevertheless*, with special attention to Moore's annotations for and recordings of these poems. There is a congruence between the "scores" and the "performances," with a few variations.

Chapter III looks at Moore's lecture-recitals. It surveys recurrent rhetorical strategies suggested by Moore's Notes for Readings & Lectures and provides a lengthy description and analysis of a single program, presented at the University of California at Berkeley in 1967.

The Conclusion is a personal history of my work performing and directing Moore's writings and suggests avenues for future research. An appendix detailing the prosodies of *Nevertheless* follows.

AN INVESTIGATION OF PERCEPTIONS ABOUT THE GUIDING PRINCIPLES OF UNDERGRADUATE THEATER ARTS EDUCATION: GOALS, STANDARDS, PLAY SELECTION AND CONTENT

Order No. DA8324724

HOLDMAN, HOLLY, PH.D. *Michigan State University*, 1983. 347pp.

This study sought to delineate the guiding principles of undergraduate theater arts curricula. Applying concepts identified in the field of curriculum to theater arts, goals, standards, play selection and course content were selected as research areas.

Due to the study's exploratory nature, an inductive approach was used. This included an analysis of educational theater and curriculum literature, analysis of a sample of undergraduate theatre arts catalog and promotional materials, ten in-depth pilot interviews with theater faculty and students, the development of a survey which was administered to Michigan State University's Theater Department faculty and students Spring term 1982, and an analysis of the data by research question, respondent academic level (faculty, graduate, theater, telecommunications, communications and other undergraduate students), age and gender. Further, issues to be considered in raising the guiding principles of undergraduate theater arts from an implicit to an explicit status were identified.

Patterns rather than clearly delineated guiding principles emerged from the data. These patterns were: (1) The production of plays appears more important than a department's philosophical orientation. (2) Department orientations seem to fall on a continuum between liberal arts and preprofessional training. (3) Some curricular problems which appeared in the pilot interviews, like the relationship of play production to the published curriculum, were not addressed in the professional literature. (4) Some goals and standards which appeared in the interviews and on the survey as very important were not addressed in the literature. Examples include artistic collaboration and the application of academic to production work. (5) Standards are not well defined in the field. (6) Guiding principles are not easy to identify in theater arts. (7) The relationship between play production and the published curriculum may prove pivotal in the understanding of guiding principles. (8) Since play production is crucial to theater arts curricula, the impact of nonacademic factors like finances and facilities affects a department's ability to deliver an educational process and product. (9) It is unclear how undergraduate theater arts programs differ from nonexperiential liberal arts and vocational theater arts programs. (10) Since previously undelineated, evidence of dramatic talent, dramatic creativity and potential for success are difficult to evaluate and teach.

TOWARD A NEW THEATER OF CRUELTY

Order No. DA8325068

JACKMAN, MICHAEL CURTIS, PH.D. *State University of New York at Buffalo*, 1983. 177pp.

The underlying premise of this dissertation is that the theater is a valid and effective vehicle for encouraging and effecting social change. During the early 1930's in Paris, Antonin Artaud attempted and failed to set in motion a force that he called the Theater of Cruelty. Reacting against the decadent state of the theater and culture of his time, Artaud wanted to create a theater that aimed beyond everyday concerns, an inspirational theater to which people would turn in times of crisis.

This study begins with the Greek tragedians of the 5th century B.C., Aeschylus, Euripides, and Sophocles and then shifts to the present with LeRoi Jones, Jean Genet, and Samuel Beckett. In no way does it attempt to present a comprehensive history of drama or to trace its evolution from the Greeks to the present; nor is it a compilation of Artaud's theories or an analysis of their impact on the history of drama. Rather, this is a statement about what I consider to be some of the extremely important roots of our modern Western theater, its current conditions, and a possible orientation for its future: a *new* Theater of Cruelty.

There is no Theater of Cruelty in existence now. The aim of this study is to expose the socially adjustive role that drama often plays in society and to determine the criteria necessary for a new Theater of Cruelty that springs from and responds to the needs of our time.

THE PROCESS OF COACHING FOR INTERCOLLEGIATE FORENSIC COMPETITION IN ORAL INTERPRETATION OF POETRY

Order No. DA8405856

KEEFE, CAROLYN, ED.D. *University of Pennsylvania*, 1983. 322pp. Chairman: Dr. Allan A. Glatthorn

This study examines the verbal interactions between eight forensic coaches and eight novice trainees as they prepare for competition in the intercollegiate forensic poetry event. The problem concerns answering six questions in the following areas: (1) types of verbal interactions, (2) differences between the coaching dyads in percentage of time spent on each type, (3) patterns of verbal interaction, (4) coverage of oral interpretation topics, (5) sequence patterns of topics, and (6) special teaching strategies. Although a significant amount of literature exists on oral interpretation theory and practice, no previous attempt to systematically study the process of coaching oral interpretation has been recorded.

Tapescripts from the actual coaching sessions were used to conduct both verbal interaction and content analysis. Verbal interactions at 3-second intervals were categorized for type, and percentages of time spent by each dyad on each category were determined. The mean was employed to make comparisons between coaches. In order to determine patterns, the coaches' increased or decreased use of the behavioral categories across the sessions was examined. Content analysis revealed the topics and sequence of coverage, as well as the special teaching strategies.

The study yielded the following conclusions: (1) The process of coaching is a complex interaction of 18 verbal behaviors, 9 belonging to the coach and 9 to the student; (2) The percentage of time spent on these behaviors varies between the dyads; (3) There are few patterns of employing these behaviors; (4) Between the dyads over 60 oral interpretation topics are covered, representing nearly all those considered in the literature as crucial to preparation for performance; (5) Literary analysis topics are covered more toward the beginning of the process and delivery topics more toward the end; and (6) Special teaching strategies involving analysis and practice are used by the coaches.

AN ARCHETYPAL PERSPECTIVE ON THE ROLE OF THE UNCONSCIOUS AND ITS RELATIONSHIP TO CONSCIOUSNESS IN THE CREATIVE PROCESS OF PERFORMANCE

Order No. DA8400725

RICE, JANICE D., PH.D. *Northwestern University*, 1983. 404pp.

This study offers implications for a theory of the creative process in performance from a psychological perspective which is based on an archetypal model of the function of mind processes. In psychological theories of the creative process, a dichotomy exists between those theories which argue for the unconscious as the key to the creative process and those which argue for special combinations of conscious mind processes as the basis for creativity. The theorists base their view of the unconscious on a Freudian model which designates the role of the unconscious as related to content elements only in the creative work. In addition, the Freudian view of the unconscious places the unconscious in a causal relationship to the creative work. Recent theorists reject the view of the unconscious as responsible for the creative process because (1) an unconscious which is related to *content* elements only does not account for the *structure* of mind processes and (2) unpredictability, a key factor in the process, cannot be accounted for by the unconscious since it is in a causal (therefore predictable) relationship to consciousness. Archetypal theory places the collective unconscious in a non-causal relationship to consciousness and designates the unconscious as a structuring agent in cooperation with consciousness as well as being related to content elements. The archetypal model is demonstrated by analyzing the creative processes of two poets and a performer. Dreams, daily activities and personal associations of the poets and performer during a process are considered in relation to the poem/performance as it unfolds. The analyses of the poets and performer show that (1) interaction between the unconscious and consciousness takes place on the unconscious level in dream where the dream elements are influenced by the poem/performance in consciousness and (2) the poem/performance is influenced by dream and the ego interaction with the unconscious as it is revealed to the poet/performer. Personal unconscious elements are part of a larger archetypal structure which is transformed over time in relation to conscious perception of that structure. The archetypal model describes the creation of a poem/performance not as an either/or process of unconscious creation or cognitive mind process creation but as a both/and interaction of the unconscious and consciousness where that interaction is the essence of the creative process.

A THEORY FOR CURRICULUM FOR THEATRE EDUCATION AT THE ELEMENTARY GRADES

Order No. DA8401157

ROSENBLATT, BERNARD S., PH.D. *University of Missouri - Columbia*, 1983. 191pp. Supervisor: Dr. Larry Clark

This study addresses the problem of educating children, through the development of their theatrical sensibilities, to appreciate and to understand the art of theatre. The study presents a unified theory for theatre education curricula at the elementary grades. The theory provides principles and foundations for theatre education in the elementary school that can enhance curriculum developers', teachers' and administrators' perceptions of its potential scope; that can provide a cognitive perspective for teachers to enhance their practices; and that can provide a framework for organized research.

To derive this theory the study discusses the major work in drama and theatre education that has provided various beginnings for such a theory; investigates conceptions of general curriculum theory; considers research in related fields such as cognitive and developmental psychology and the information sciences; and presents a series of axioms and propositions that provide the foundation for the theory.

The study shows that appreciation and understanding require the development of theatrical sensibility, which in turn is dependent on the ability to perceive and to respond to a work of art. The perceptual process in theatre is one of recognizing its aesthetic properties and artistic traditions. The greater the degree of correlation between the message transmitted by the artist and the scope of the receptiveness, background and training of the audience member, the greater the degree of perception.

The study also investigates the dimensions of potential responses to the theatre event. It presents a phenomenological account that captures the character of the reasonably sophisticated perceiver. Understanding the unique nature of theatre communication, the *what* and *how* of theatre and *what* and *how* theatre means, is central to developing theatrical sensibility. The artistic and critical qualities that constitute sensibility include creating, perceiving, responding and making aesthetic judgements.

This theoretical study is presented to stimulate curricula that will be designed to broaden students' aesthetic horizons; to enhance their theatrical sensibilities; to begin their development as mature and able responders to theatre; and to use the content of performance as text and as a focus of theatre education.

A METHOD TO HELP DETERMINE AN APPROPRIATE ACTING STYLE FOR A MODERN PRODUCTION OF A PERIOD PLAY

Order No. DA8403573

SMITH, WILLIAM FREDERICK, PH.D. *The Ohio State University*, 1983. 133pp. Adviser: Professor Alan L. Woods

Most of the information currently available to actors attempting modern performances of period plays emphasize historical reconstruction and is limited to few, very specific suggestions applicable to a few, very specific moments. This dissertation offers a method to help the actor discern a performance style that can include that other information and still be meaningful to his audience. The method is textual analysis, and a collection of tragedies from Classical Greece, Elizabethan England, and Neoclassical Weimar are used to show how it can be used. Because a particular text might contain stylistic anomalies, a number of texts from each period is examined to reduce the chance of mistaken analysis. A major premise for the work is that an idea of a style can be discerned from the manner in which playwrights of a period use language. A modern actor would then have an idea of an approach he could take in his performance which would allow him to interpret the age of his audience.

Four elements comprise the method: Narration, Oration, Emotion, and Stage Action. Narration is the dialogue whose function is primarily descriptive or expository. Oration deals with the dialogue that is concerned primarily with ideas. Neither type offers much character information. Emotion examines the quality and depth of the passion of the characters. These first three set up a subjective imagery which is then merged with the information elicited by the last element, Stage Action, the physical activity specifically required by the text. Stage Action also includes the properties required by the text.

Chapters III through V demonstrate the method in use on the texts of three different periods. The chapters are divided into separate sections for each element to show how they are differentiated and how they can be discerned. Because the aim of the dissertation is to provide a tool which will allow modern performers to successfully cope with a style different from their own, the results are generalized. This method does not offer a definitive statement on those three periods; it offers an approach that will help modern actors, and those who work with them, evolve a style appropriate to their modern production of a play from any period.

Copies of the Dissertations may be obtained by addressing your request to:

University Microfilms International
Dissertation Copies
Post Office Box 1764
Ann Arbor, Michigan 48106

or by telephoning (toll-free) 1-800-521-3043